THE ARCHITECT

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APRIL 1916

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Vol. XI. No. 4

THE ARCHITECT

J. A. DRUMMOND, Publisher CLARENCE P. KANE, Editor

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¶ The editor will be pleased to consider contributions of interest to the profession. When payment for same is desired, this fact should be stated. E. D. McDonald, Northwest Representative, Seattle, Wash.

ENTRANCE TO ANCIENT EPISCOPAL PALACE, RAVELLO, ITALY

THE ARCHITECT

VOL. XI. SAN FRANCISCO, APRIL, 1916 NO. 4

The Garden Theatre in Country Place Design.

BY GEORGE BURNAP

Landscape Architect of Public Buildings and Grounds, Washington, D. C.
Lecturer in Landscape Design, University of Pennsylvania.

THE uninitiated mind is apt to mock at the out-of-door theatre as being fantastic in our matter-of-fact American surroundings, and at best an affected importation of an alien idea for which there is neither demand nor excuse in this country. The real facts in the case, however, go to show that the open air theatre in America has come in response to a spontaneous demand,—the desire for viewing plays in out-of-door surroundings where beautiful natural scenery may be substituted for artificial stage settings. Although not indigenous to America, this form of recreation, in company with the production of pageants, masks and al fresco spectacles, is rapidly becoming naturalized to the point of being accepted, not only for purpose of civic or community expression, but also as a type of out-of-door diversion in country place life. The necessity therefore of providing means for the presentation of amateur open air theatricals has brought to the landscape designer a new problem in the detail of the modern country place,—that of the garden theatre.

The dark and mysterious Ilex tunnel, leading from the house to the garden theatre at Villa Gori, in Siena, sobers the mind for its initiation into the world of drama beyond.

The open air theatre was well recognized as a proper adjunct of the early Italian villas and we find many examples of its use as a garden feature. There still remains the quaint stage at Villa Gori near Sienna, familiar for the solitary cedar which stands in mute mourning for the abandoned art which made its youthful days memorable. At Villa Sergardi there is a hedged theatre forming one side of the garden court of the Casino, and similar conceptions exist at Villa Colodi near Pescia, at Castelnuova in Palermo, and as part of the garden scheme at Isola Bella. The design of Villa Gamberaia just outside of Florence translates the idea into the form of a picturesque motif for terminating the garden vista,—a stage setting for pictorial effect rather than for use.

The average American is unfamiliar with what has been done along these lines and, at first thought of the open air theatre, turns to the great Grecian and Roman amphitheatres of antiquity, with their tremendous requirements of space and lavish expenditure of moneys. The review is discouraging and most unfortunate, for experience shows that any natural lying plot of ground from which an audience can view a stage upon which performances may take place, possesses the main requisite of the open air theatre. The Grecian or Roman theatres are not suitable prototypes for designers of today, as they were the result of the scenic productions of that time and do not meet American staging requirements. They are appropriate only for the occasional revival of Greek drama or the spasmodic presentation of Shakespearean pastorals. The open air theatres in America must be conceived from the standpoint of out-of-door performances of modern type—whether better or worse than the old order is not pertinent—and, not until open air theatres are developed which will provide facilities for typically American productions, will out-of-door plays or open air theatres receive the attention and take on the importance which they may be expected to in the recreation development of this country.

The size of the theatre commands first attention. This will usually depend more upon the size of the purse or ambition of the builder than upon physical limitations. As the open air theatre is usually developed from some natural amphitheatre formation of ground, the theatre may be as extensive as the physical properties will permit. Acoustically it is usually found that in an amphitheatre-like depression the voice carries remarkably well; and if the location for the stage is considerably below the inclined floor surface of the seating portion, the view of the performance will be very clear within reasonable distance. If any warning were to be given to the person contemplating the building of an open air theatre, it is that the amateur is liable to undertake a too pretentious project, the result of underestimating the seating capacity of his plot as well as lack of appreciation of the charm of a small intimate garden theatre.

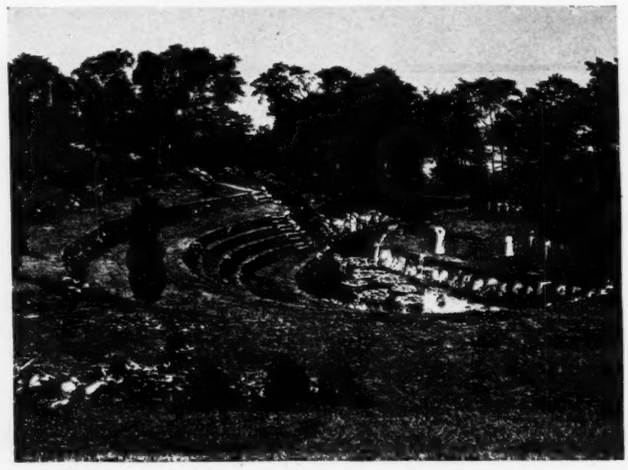
The site must possess two primary recommendations; first a suitable level space for a stage, overlooked from a hill-side and provided with suitable scenic background; and, secondly, a sufficient slope of hill-side to serve as sounding board, and to provide unobstructed view of the stage from all points. The site may not necessarily be a wholly natural one. A certain shaping of the ground is of course permissible and in many cases necessary. In a flat country the only alternative may be to scoop out a saucer-shaped depression from a level area, but every means should be taken that the finished contour should not appear forced or the result of extensive grading. It should appear to be discovered rather than created.

The location of the theatre will usually be determined by

the site, which, as just shown, is controlled by physical characteristics of the ground. In connection with a country house the ideal location should not be too far from the residence for comfortable access. Except in rare instances, on the other hand, it should not be so close to the house as to come under its influence pictorially or to serve as a disturbing element in the off-scape of the house. If the theatre can be located in near proximity to water, the water will give vitality and diversity to the stage scene and can even be introduced as a water approach to the stage, very picturesque and effective. The presence of a small stream that could be diverted for such use should be considered a strong recommendation for a site which might otherwise seem of secondary choice.

The orientation of a theatre will usually be arbitrarily fixed by the contour, but if a slight shifting of axis is possible the vista views obtainable in the landscape composition of the background should determine absolutely the exact axial relation of theatre and off-scape. It is almost imperative that no building should obtrude in the scenic off-scape if the theatre is to be used for daylight performances, as such a modern note would in many cases present an architectural anachronism and preclude the presentation of any but modern plays. For daylight performances many sites which might otherwise seem ideal would have to be passed by if facing due west, as the rays of the setting sun in late afternoon would tend to dazzle the spectators and prove most annoying. In general the site facing south or north is most to be recommended, although for very small garden theatres where the plays would be of short duration and could be timed late in the afternoon, the sun-set effects obtainable in a theatre facing the west would warrant such orientation.

Having determined upon size, site, location and orientation there arises the question of design, which at once becomes confused with the idea of style. It is at this point that one must go carefully. "Style," writes Mr. Van Pelt, "is the imprint a particular epoch makes on art." Groping for style rather than for expression, the amateur designer in this country is conclusively impressed by the Greek and Roman examples. Analytical examination of the Greek or Roman amphitheatres will reveal that they resulted from, and were adapted to the needs of the dramatic art of that time, but are not suitable to the needs of today. The Greek theatre especially, as we know it from remaining ruins, was a chronological development of stage setting, uniquely the result of and an expression of theatrical technique of the fifth and sixth centuries before Christ.

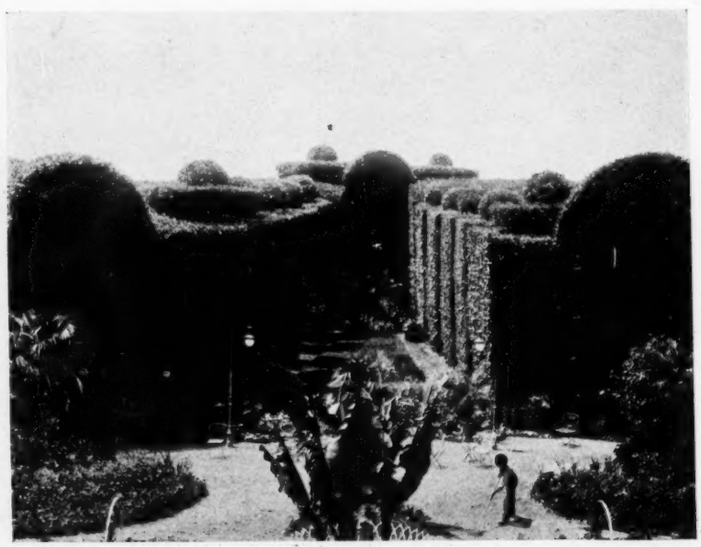


At Rosemary Farm, Huntington, Long Island, the estate of Roland R. Conklin, a spacious open-air theatre has been developed directly below the house terrace.

Olmsted Brothers, Brookline; George Burnap, Washington; Landscape Architects.

To relieve the confusion which many will feel upon this point, it is advantageous to make a quick archiological review of the development of the open air theatre. The early theatre up to the time of Aeschylus in the fifth century was merely a circular space set aside for a religious dance about a sacrificial altar, the place being selected because of surrounding hills or mountain slopes which allowed the spectators to overlook the dance place. In order that the spectators could follow the performance without fatigue, a number of rows of wooden benches were built, but these were installed anew for each particular festal occasion. We read that all the spectators in the circular rows of the amphitheatre had an equal view of the performance from all sides of the stage.

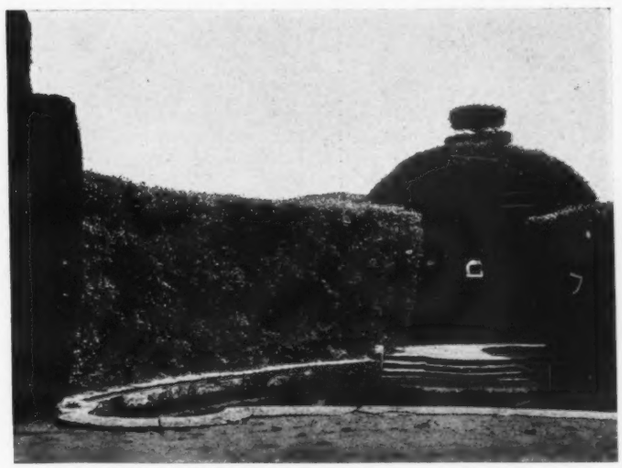
The Greek Skene, corresponding to our modern back wall of the stage, reproduced faithfully in the Hearst Theatre of the University of California, was the product of late Grecian art, Aristotle stating in his Poetics that skenography was introduced by Sophocles. The interesting fact is that this back wall of the stage was the result of stage requirements rather than any concert of the dramatist or any desire on the part of the audience for pictorial setting or background. The original festival dance did not require a change of costume, and it was not until the drama had advanced to a point where the dancers or actors required several changes of costume that the skene was introduced. The word "skene" means small house, which referred to the tent in which the actors made their change of costume. Originally this tent was at some distance from the stage, but was gradually brought nearer and nearer as demand arose for change of costume without delay. Sophocles deserves



At Villa Sergardi, Italy, the upper windows of the casino overlook the stage of the garden theatre.

the credit of having ingeniously joined the Skene to the stage and made it a fundamental part of the theatre. It was then but a logical step to develop this back wall in a way to render it architecturally beautiful. But there was no intent to portray an illusinary background as we know it today. The facade, which cut away part of the auditorium which had previously formed almost a circle around the orchestra or stage, completely revolutionized the stage business at that time; and we find that the Grecian drama from that day adapted itself to the new form of stage setting with mention made of various entrances and set rules of stage management and technique peculiar to that form of stage.

The point of this historical reference is to show that the Greek Theatre was a unique development in itself, meeting the needs of the dramas at that time, and should not be accepted as a model for the open air theatre in this country; for the inflexible conditions of the Greek type of stage prove absolutely phohibitive of the presentation of modern productions. Just as the dramas of Aeschylus, if presented in a modern theatre and according to present-day ideas, would require a multitude of scenery shifts beyond our most ambitious theatre engineers, our present-day plays are so dependent upon stage illusion that it becomes impossible to present them effectively in an open air theatre of the Grecian type. Therefore, the architectural background of stage may not be copied in modern open air theatres, either large or small, unless as previously stated, the theatre is to be devoted essentially to a revival of the early drama. It goes without saying that the stage or stage setting must be subordinate to the use of the stage, and never so superior to the production as to destroy its local character.



The axis of the garden theatre at Villa Gori focuses exactly on the entrances gateway of fore-court to the house, giving a strong architectural tie between the plan's two portions.

The two designs illustrated show two extremes of open air theatres; the one prepared for Mr. Miller of Berkeley, California, a very small intimate gardenesque type devised for the entertainment and amusement of the home circle on a midsummer afternoon; the other, which has just been completed by Mr. Roland Conklin on his country estate in Long Island, a much larger and commodious type for more lavish entertainment, intended for the presentation of large spectacles including operatic productions. The first is designed to seat not over fifty people; the second will comfortably seat three or four thousand people.

The illustrations are self-explanatory. Each design has been considered; first, with reference to acoustic and optical relation between the audience and the stage; second, with attention to stage setting and convenience of stage management; and, finally, from the standpoint of landscape composition, that the entire theatre be in keeping with the general environment. It will be noted that a gardenesque character is contemplated in the case of the small theatre by the introduction of rose arbors, hedges, and lattice work, the encircling terrace enhanced with pillars of climbing roses, —the entire effect one to give enjoyment even during the many days intervening between performances. A feature of the lattice design is false perspective to give greater distance, and the introduction of a parrot and monkey in the pattern as symbolizing imitation of voice and action. The larger theatre is developed with a cascade and lagoon, rock garden, terraces, banks planted with flowering things, and dark masses of cedars framing in promenade and proscenium, so that the prospect from the house terraces will be a scene of continual beauty independent of the occasions when performances are being given there.

The builder of a garden theatre should exhibit flexibility in the development of his project, and welcome those obstacles and retarding conditions which frequently but inevitably result in increased individuality of the design. The designer should aim for expressiveness and freedom from alien influences, for the creation of a type of garden theatre suitable to American conditions and conducive to use and enjoyment. If an open air theatre provides for utility and convenience, and expresses its purpose in a straightforward, unaffected manner, the design will be right.

The Teatro Romano at Fissole shows portions of the formal amphitheatre of seats.

* * * *

The Greek Theatre on the campus of the California State University of Berkeley is one of the finest examples of the ancient form of open air amphitheater in this country.

General Conditions of the Contract.

BY FRANCIS W. GRANT

The second of a series of articles discussing the code adopted by the American Institute of Architects.

ARTICLE 2. Execution, Correlation and Intent of Documents.—The Contract Documents shall be signed in duplicate by the Owner and Contractor. In case of failure to sign the General Conditions, Drawings or Specifications, the Architect shall identify them. Even though the signatures of the Owner and the Contractor may have been attested by witnesses they may be proved by any competent evidence.

"The Contract Documents are complimentary, and what is called for by any one shall be as binding as if called for by all. The intention of the documents is to include all labor and materials reasonably necessary for the proper execution of the work. It is not intended, however, that materials or work not covered by or properly inferable from any heading, branch, class or trade of the specifications shall be supplied unless distinctly so noted on the drawings. Materials or work described in words which so applied have a well known technical or trade meaning shall be held to refer to such recognized standards."

The first of the two paragraphs into which this article is divided is entirely irrevelant and immaterial, and the specifications should not be burdened with it. While it is customary to sign contracts in duplicate, it is not at all necessary, yet neither party can possibly avoid it if the other party desires it. In the case of drawings and specifications not signed for the purposes of identifications, the courts always have and always will accept the architect's identification of them unless fraud is charged, and in case fraud is charged, his identification would be questioned regardless of any provision in the specifications bearing upon the subject. The provision that signatures duly attested by witnesses may yet be proved, might with propriety also include the provision that such witnessed signatures may be disproved, the latter contingency being far more probable than the former. However, all of this is granted by law any way, so what is the use? The whole first paragraph of this article is superfluous, and should be eliminated.

The second paragraph is important, and its substance should be incorporated in every specification, preferably however, under a separate and more distinctive caption. The phrase "materials or work not covered by or properly inferable from any heading, branch, class or trade of the specifications" is crude. Specifications do not have trades or classes or branches, and very seldom in modern practice have headings. The concluding sentence of the paragraph is well meaning, but capable of far better expression.

Articles 3 to 9, both inclusive, are good as written.

"Article 10. The Architect's Status.—The Architect shall, within a reasonable time, make decisions on all claims of the Owner or Contractor, and on all other matters relating to the execution and progress of the work or the interpretation of the Contract Documents.

"Except as may be otherwise expressly provided in or appended to these General Conditions or as particularly set forth in the specifications, all the Architect's decisions are subject to arbitration."

The first paragraph of this article, after rewriting in a shorter form, should be added to Article 9, where it more properly belongs, and the second paragraph should appear under the caption, "Arbitration," or be discarded. A provision that none but particularly mentioned decisions of the Architect shall be subject to arbitration is safer than the provision that all but particularly mentioned decisions shall be subject to this method of bringing about a compromise.

Article 11 is good as written.

"Article 12. Materials, Labor, Appliances.—Unless otherwise stipulated, the Contractor shall provide and pay for all materials, labor, water, tools, equipment, light and power necessary for the execution of the work.

"Unless otherwise specified, all materials shall be new, and both workmanship and materials shall be of good quality. The Contractor shall, if required, furnish satisfactory evidence as to the kind and quality of materials.

"The Contractor shall not employ on the work any unfit person or anyone not skilled in the work assigned to him."

The first paragraph of this article is wholly unnecessary.

The second paragraph is not sufficiently definite.

The third paragraph is not bad, but is very poorly placed. The title to the article would lead no one to suspect that this important provision was contained therein.

"Article 13. Inspection of Work.—The Owner, the Architect and their representatives shall at all times have access to the work wherever it is in preparation or progress, and the Contractor shall provide proper facilities for such access and for inspection.

"If the specifications, the Architect's instructions, laws, ordinances or any public authority require any work to be specially tested or approved, the Contractor shall give the Architect timely notice of its readiness for inspection, and the Architect shall promptly inspect it. If any such work should be covered up without approval or consent, it must, if required by the Architect, be uncovered for examination at the Contractor's expense.

"Re-examination of questioned work may be ordered by the Architect and, if found not in accordance with the Contract, all expense of re-examination and replacement shall be borne by the Contractor, otherwise it shall be allowed as extra work."

Provision for access to all work wherever in progress for purpose of inspection is in accordance with standard practice, but as written in this code the architect could demand transportation across the continent, leaving the contractor no defense but the possible result of an argument over what would be

AN INTERESTING DESIGN FOR A FIREPLACE.

THIS BUNGALOW HARMONIZES WELL WITH ITS ATTRACTIVE SETTING

proper.

In the second paragraph the architect is granted the power to require special tests by mere issuance of instructions regardless of specifications, which is unfair. It is further provided that at the instance of the architect work must be uncovered for inspection if built in, but limits the application of the provision to such work only as would have been subject to special test or special approval.

While one would naturally expect to find in connection with specification matter concerning tests, some reference to testing laboratories, their competency and the method of defraying cost of tests, this information is not given in this code. The last paragraph is very loose and vague. An argument could easily be started over the definition of "re-examination," especially in view of the statement that it is something to be "ordered" by the architect. Examinations, as the word is generally construed in building operations, are made by the architect, not ordered by him.

"Article 14. Correction of Work Before Final Payment.—The Contractor shall promptly remove from the premises all materials, whether worked or unworked, and take down and remove all portions of the work condemned by the Architect as failing to conform to the Contract; and the Contractor shall promptly replace and re-execute his own work in accordance with the Contract and without expense to the Owner, and shall bear the expense of making good all work of other contractors destroyed or damaged by such removal or replacement.

"If the Contractor does not remove such condemned work and materials within a reasonable time, fixed by written notice, the Owner may remove them and may store the material at the expense of the Contractor. If the Contractor does not pay the expense of such removal within five days thereafter, the Owner may, upon ten days' notice, sell such materials at auction or at private sale, and shall account for the net proceeds thereof, after deducting all the costs and expenses that should have been borne by the Contractor."

Slight changes in the first paragraph would fit it for excellent service. The words, "whether worked or unworked," are entirely superfluous, and the words "so condemned" should be inserted in the sentence, stating what the contractor shall replace and re-execute.

The second paragraph is in every respect bad, and if applied in actual practice would inevitably lead to great confusion, friction, and financial tangles. The contractor's failure to correct defective work should be treated as any other breach of contract, i. e., by annulment of contract or by supplemental agreement on damages.

"Article 15. Deductions for Uncorrected Work.—If the Architect deems it inexpedient to correct work injured or not done in accordance with the Contract, the difference in value, together with a fair allowance for damage, shall be deducted, if acceptable to the Owner."

This provision, very fair and proper in substance, would be materially improved by striking out the last five words, and the substitution of the word "may" for "shall."

"Article 16. Correction of Work After Final Payment.—Neither the final certificate nor payment nor any provision in the Contract Documents shall relieve the Contractor of responsibility for negligence or faulty materials or workmanship within the extent and period provided by law and upon written notice he shall remedy any defects due thereto and pay for any damage to other work resulting therefrom. All questions arising under this Article shall be decided under Articles 10 and 45."

If it is sought to hold the contractor for defects after final settlement, it should in equity be for a period of time fixed in the specifications, not one varying in the different States, and capable of determination only by consulting a lawyer.

This article is faulty furthermore, in that it is inconclusive, necessitating cross reference forward and backward to get its final meaning.

(*To be continued.*)

New Corbin Hardware.

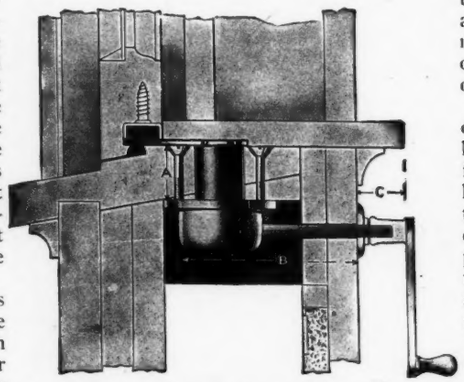
Knob and escutcheon of Cooper design. School--Greek.

We have received copies of a number of circulars issued by P. & F. Corbin, of New Britain, in which new goods are shown and some of their standard specialties presented in new form. They are nicely printed in two colors upon coated paper, and show the goods in an attractive manner.

Among the new articles is a door check for coupon booth doors, consisting of the standard Corbin door check with an attachment for holding the door ajar when desired. This is used upon the doors of the booths in safe deposit vaults, in connection with a lock which automatically locks the door when it is closed, but can always be opened from the inside by turning the handle. When the booth is ready for an occupant, the attendant sets the door ajar. The depositor who wishes to use it opens the door and enters and the door is automatically closed and locked, protecting him from intrusion. When he wishes to leave, he simply opens the door and walks out, the door closing and locking itself behind him, an indicator notifying the attendant that the booth is empty. He inspects the booth to be certain that nothing of value has been left therein, removes any waste paper, and sets the door again ajar. This method has proven a safeguard against loss of articles which depositors sometimes leave by accident and which might be appropriated by some one using the booth before it has been inspected.

Lever handle in Artoise design, Louis XVI.

One of the folders shows the various pieces in the Corfu design of cast bronze hardware made in a paneled effect with Greek motives. The sizes adapt it for general use and the assortment includes the trim for built-in cabinets. The taste of the times shows a decided revulsion from the ornamental fittings of a few years ago, and this design is in strict accord with modern feeling. The artistic effect is obtained by the modeling of the panels, the perfect proportions and the fine finish, giving an effect of simplicity and elegance.



The Corbin concealed casement operator.

The Artoise design, with Louis XVI motives, is a distinct departure from conventional lines. The distinctive appearance of the knob and lever handle illustrated, is found in the other pieces. There are no large escutcheons, this design being intended for inside use only.

Corbin ball-bearing master keyed cylinder.

The demand for unusual hardware for use on bungalows has led P. & F. Corbin to add several door handles that simulate in appearance the wrought iron patterns of early Colonial days, when the village blacksmiths forged the hardware from bars of iron. The one which is illustrated herewith, is one of four shown in a circular devoted to these articles.

Knob and base in Artoise design, Louis XVI.

A casement operator for windows swinging out forms the subject of another circular which contains illustrations of detail for architects' use. This device is mounted in the window frame below the sill and stool, with a projecting arm which engages the sash, and an operating handle mounted in the apron. The only part visible is the handle, the mechanism being concealed from view. The window is locked firmly in any position in which the handle is left, no other fastening being required.

Handle for bungalow doors, in hammered effect.

The Corbin pin tumbler cylinder is fully described in a monograph, and especial reference is made to the master cylinder which is meeting with favor for use in big institutions. Several of the gigantic electrical engineering plants have discarded other systems in favor of this one, and the Pennsylvania System has adopted it for exclusive use on its Eastern division, including its New York City terminal. It gives the advantages of two separate and distinct locking mechanisms, one for the change key and one for the master, with different sets of changes.

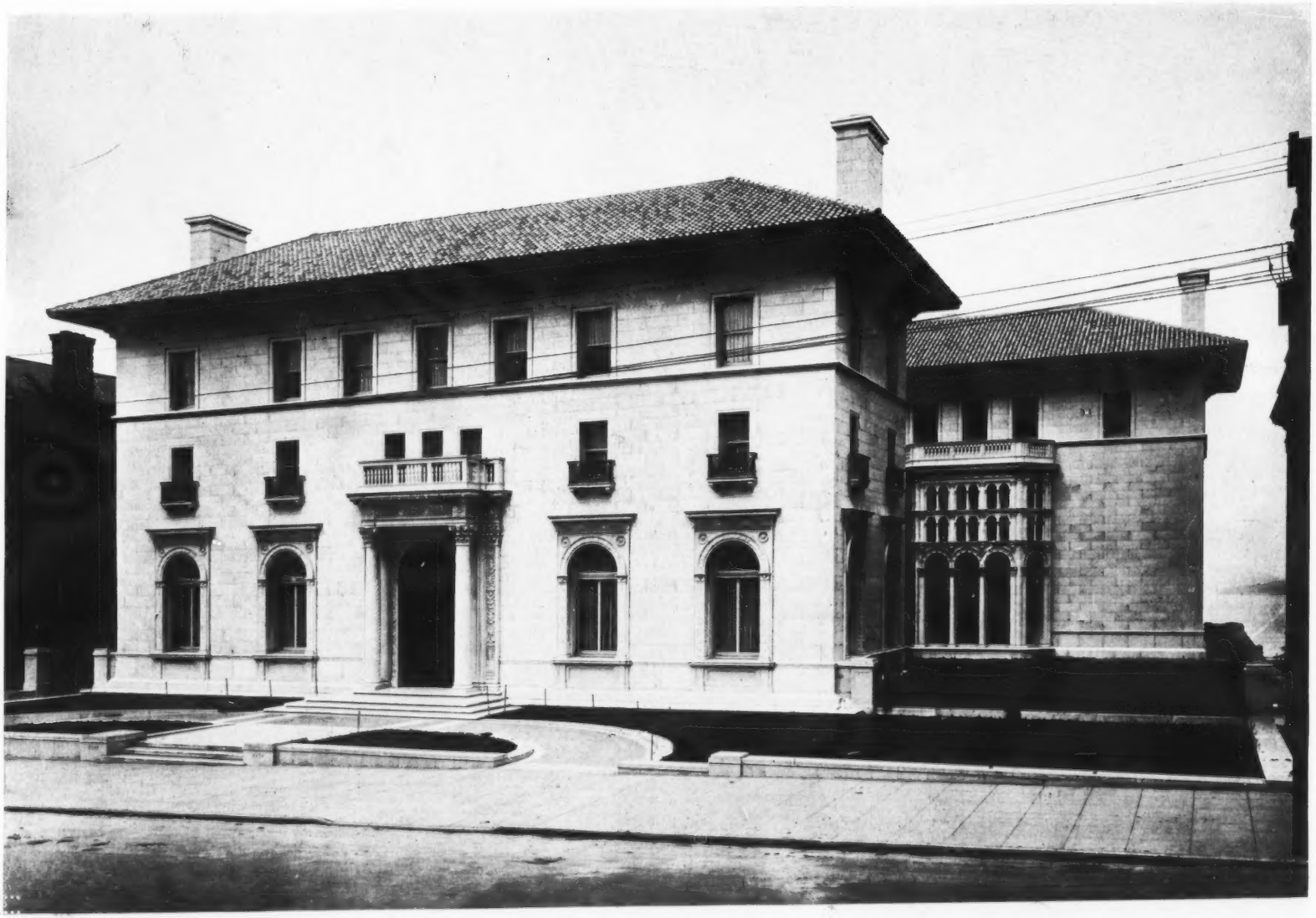
One sheet, printed in colors and evidently designed for insertion in a loose leaf cover, shows a new display board for Corbin night latches. The Corbin line of night latches has had many additions lately, the entire line containing over forty different styles. To show plainly this "little lock of the people" these boards are being given to dealers, and enable the dealer to show his customer this device as in actual use.

Copies of all of these circulars will be forwarded upon request.

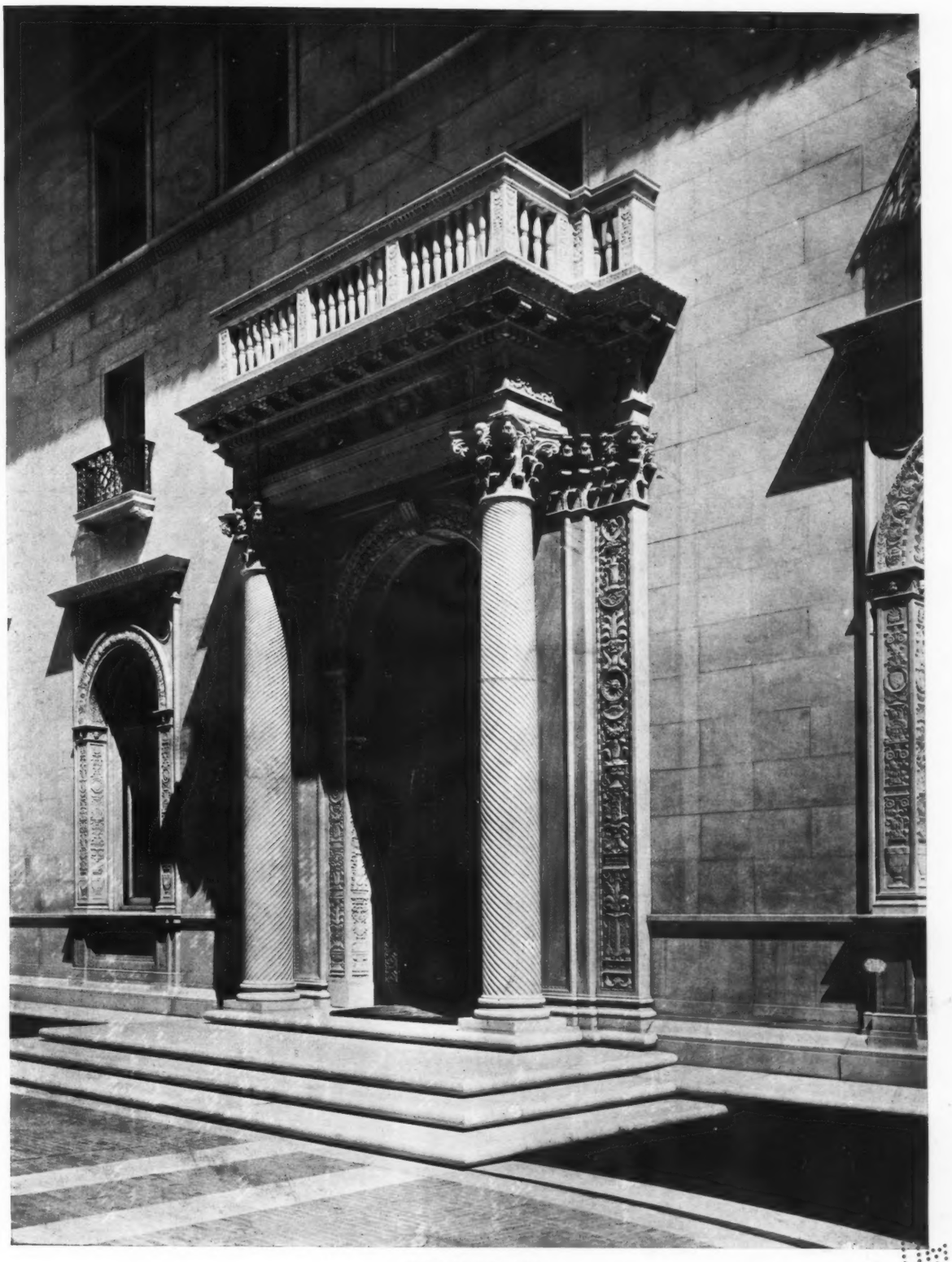
Corbin hardware is right in line with modern ideas and sure to please. The guest room knockers are the hardware man's latest contribution to the elegance of the home. Their use is borrowed from Europe, where they are found in the finest residences. They are artistic in form, and give an effective distinction, while their practical value commends them to all. P. & F. Corbin has issued a "Knocker Book," which illustrates the Corbin knockers for both interior and entrance doors. This book will be mailed on request.

Representative of the best architecture of this country, the Pennsylvania Terminal Station and the Grand Central Railway Station at New York are equipped with Corbin hardware. Corbin also issues a book on the door check, which contains full particulars on this mechanism.

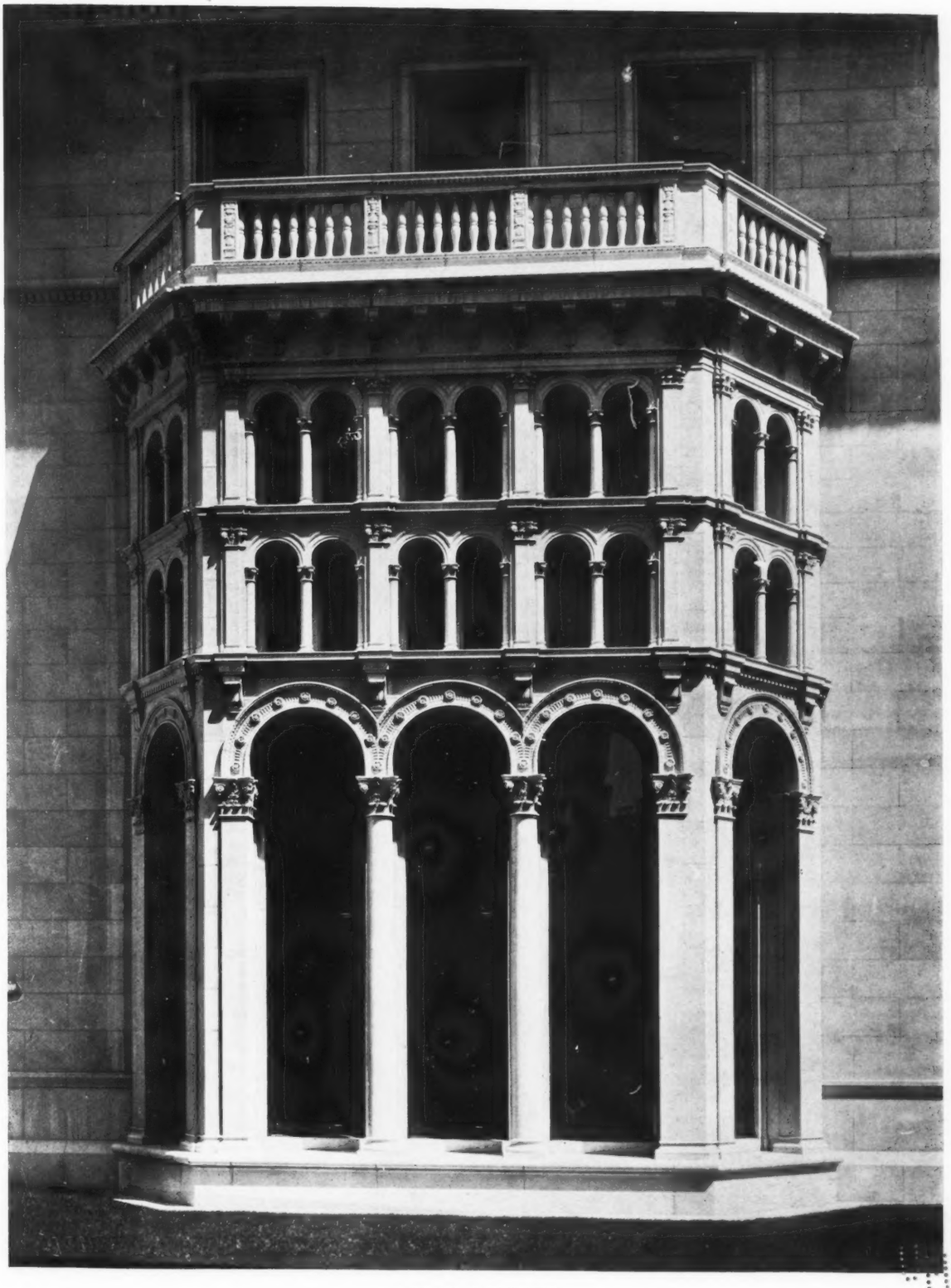
Corbin night latches on the new display board.



JAMES L. FLOOD RESIDENCE, SAN FRANCISCO
BLISS & FAVILLE, ARCHITECTS



DETAIL OF ENTRANCE
JAMES L. FLOOD RESIDENCE, SAN FRANCISCO
BLISS & FAVILLE, ARCHITECTS

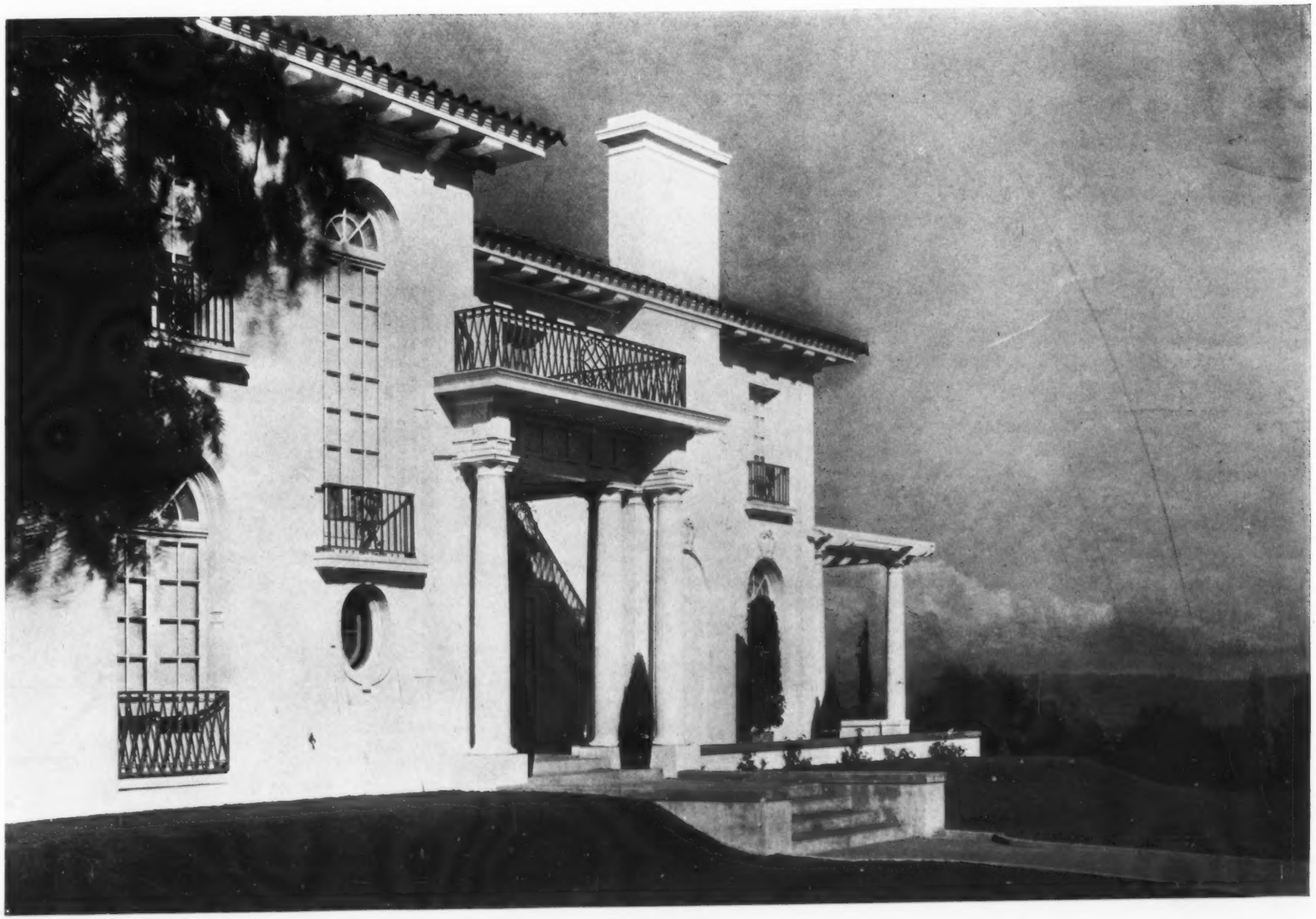


PRINCIPAL WINDOW BAY

JAMES L. FLOOD RESIDENCE, SAN FRANCISCO

BLISS & FAVILLE, ARCHITECTS

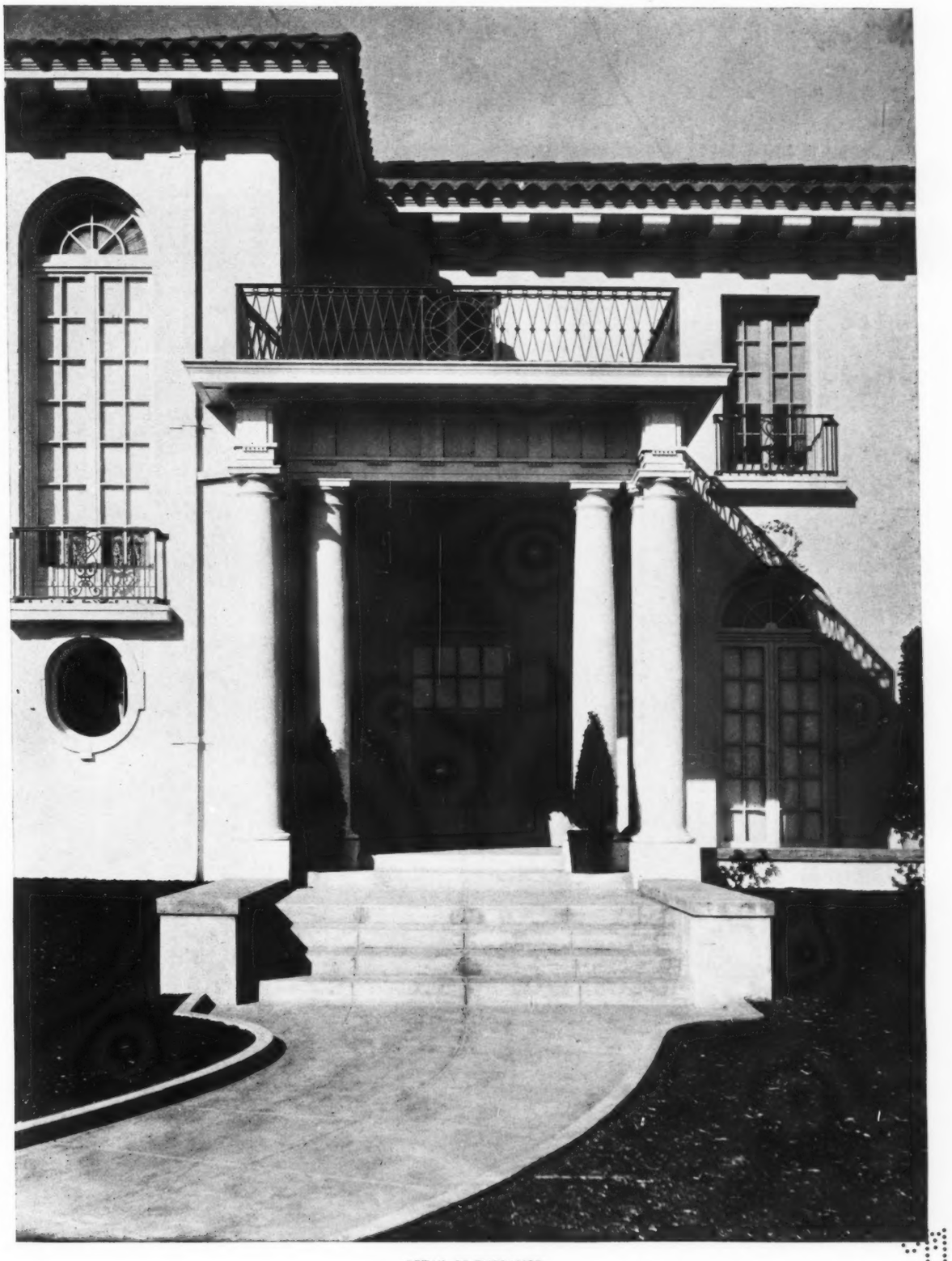
HOUSE OF C. F. PERRY, HOLLYWOOD, CAL.
B. COOPER CORBETT, ARCHITECT



ENTRANCE FRONT

HOUSE OF C. F. PERRY, HOLLYWOOD, CAL.

B. COOPER CORBETT, ARCHITECT



DETAIL OF ENTRANCE

HOUSE OF C. F. PERRY, HOLLYWOOD, CAL.

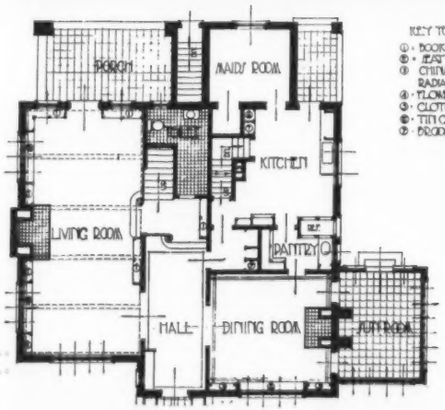
B. COOPER CORBETT, ARCHITECT

CHAMBER

LIVING ROOM AND HALL

HOUSE OF C. F. PERRY, HOLLYWOOD, CAL.

B. COOPER CORBETT, ARCHITECT



KEY TO NUMBERS
① - BOOKCASE.
② - HEAT-RADIATOR UNDER.
③ - CHINA-CLOSET WITH RADIATOR UNDER.
④ - FLOWER BOX
⑤ - CLOTHES CHUTE.
⑥ - TEA CLOSET
⑦ - BROOM CLOSET

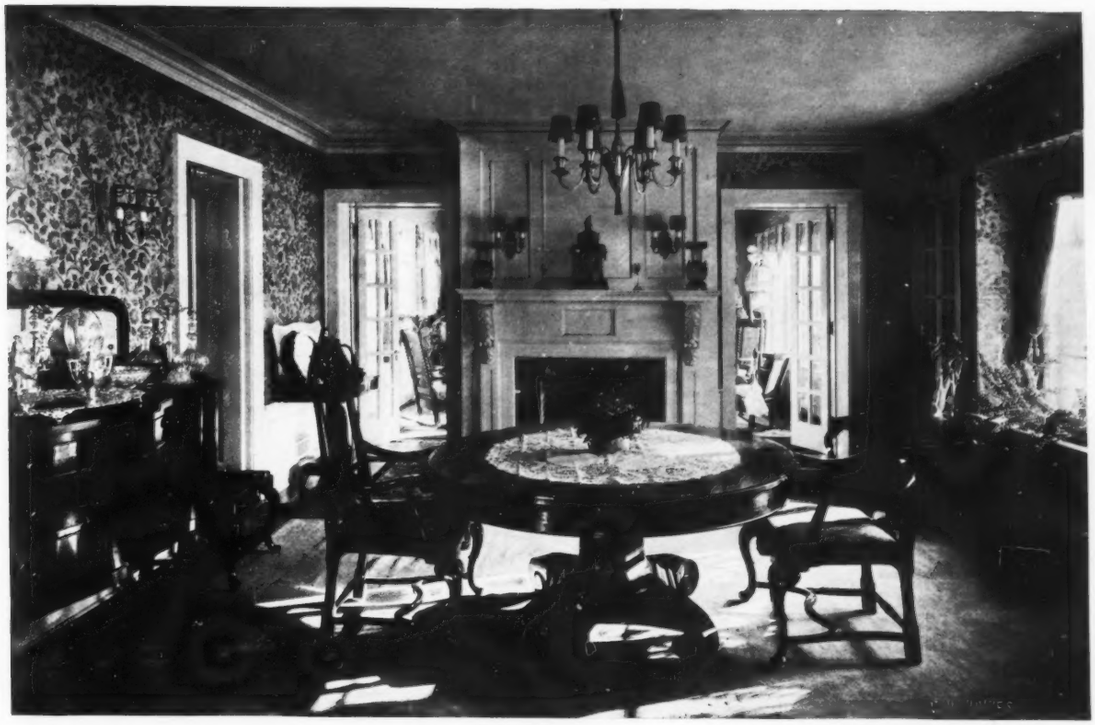
FIRST FLOOR PLAN

SECOND FLOOR PLAN

KEY TO NUMBERS
① - CLOTHES CLOSET
② - RADIATOR-COVERED
③ - TRUNK CLOSET
④ - HAT CLOSET
⑤ - MEDICINE & LINEN
⑥ - LINEN CLOSET
⑦ - CLOTHES CHUTE.

HOUSE OF J. ARNOT RATHBONE, ELMIRA, N.Y.

CONSIDINE & HASKELL, ARCHITECTS



DINING ROOM

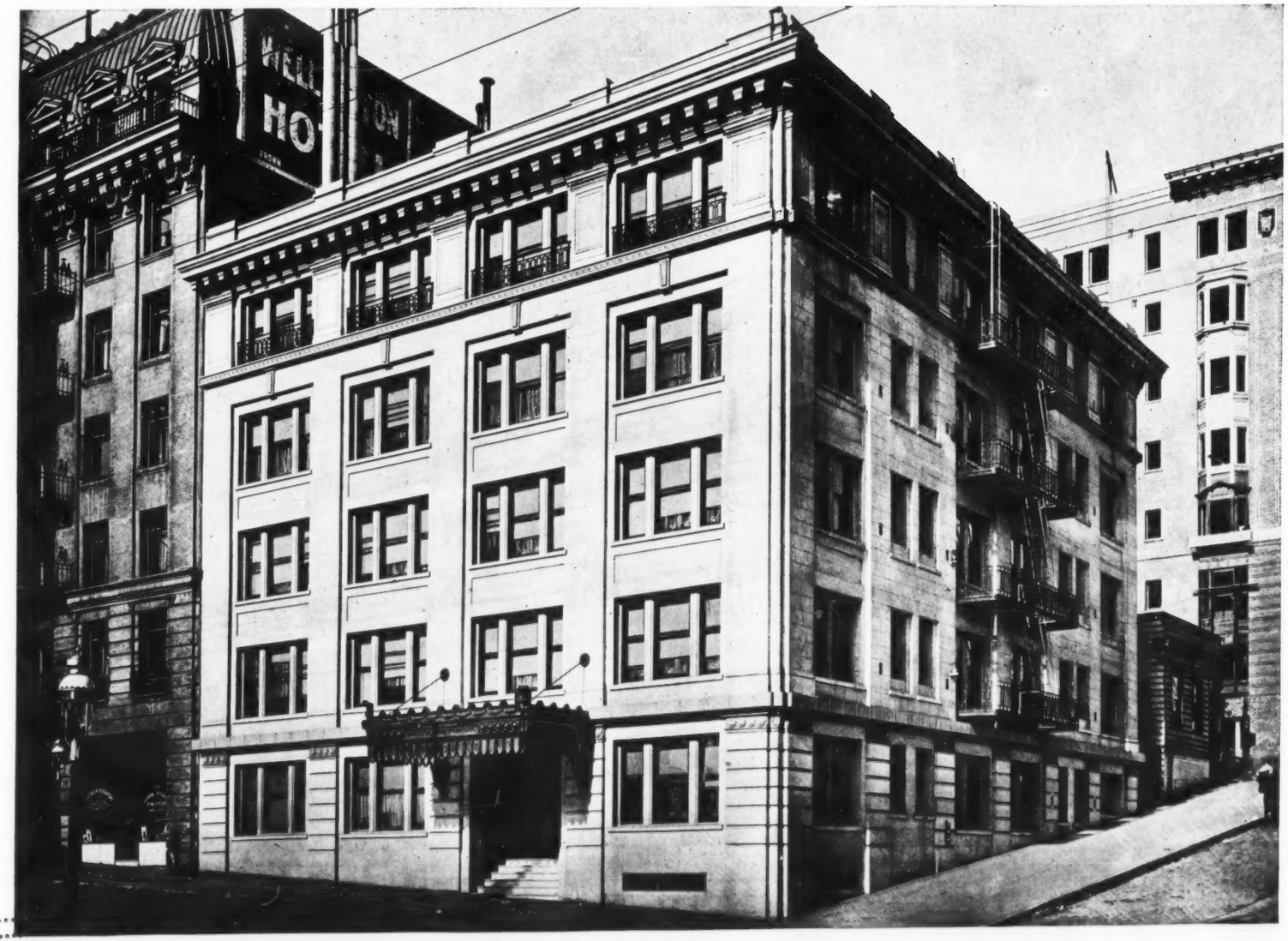
LIVING ROOM

HOUSE OF J. ARNOT RATHBONE, ELMIRA, N.Y.

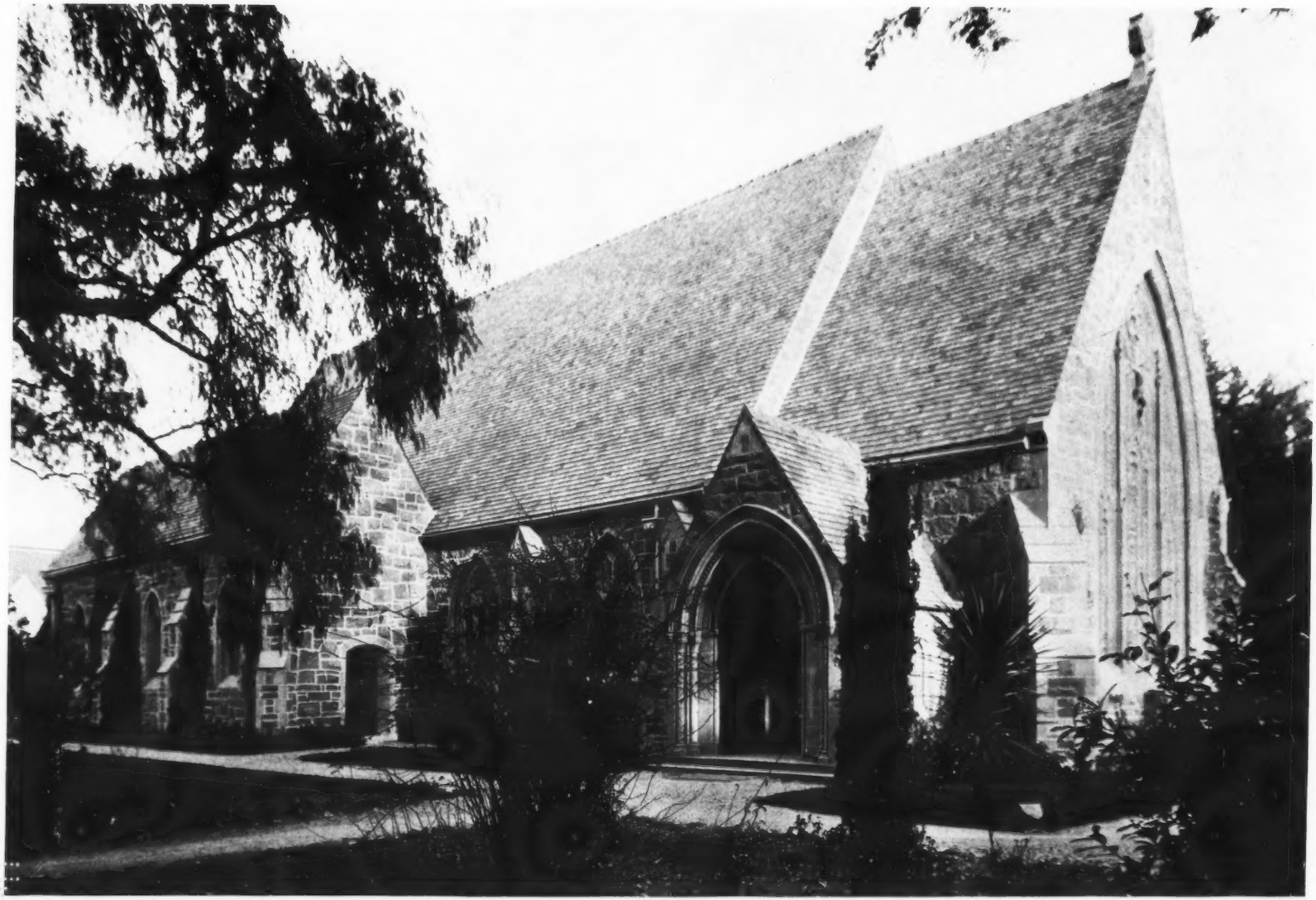
CONSIDINE & HASKELL, ARCHITECTS

HOTEL EUGENE, SAN FRANCISCO
SYLVAIN SCHNAITTACHER, ARCHITECT

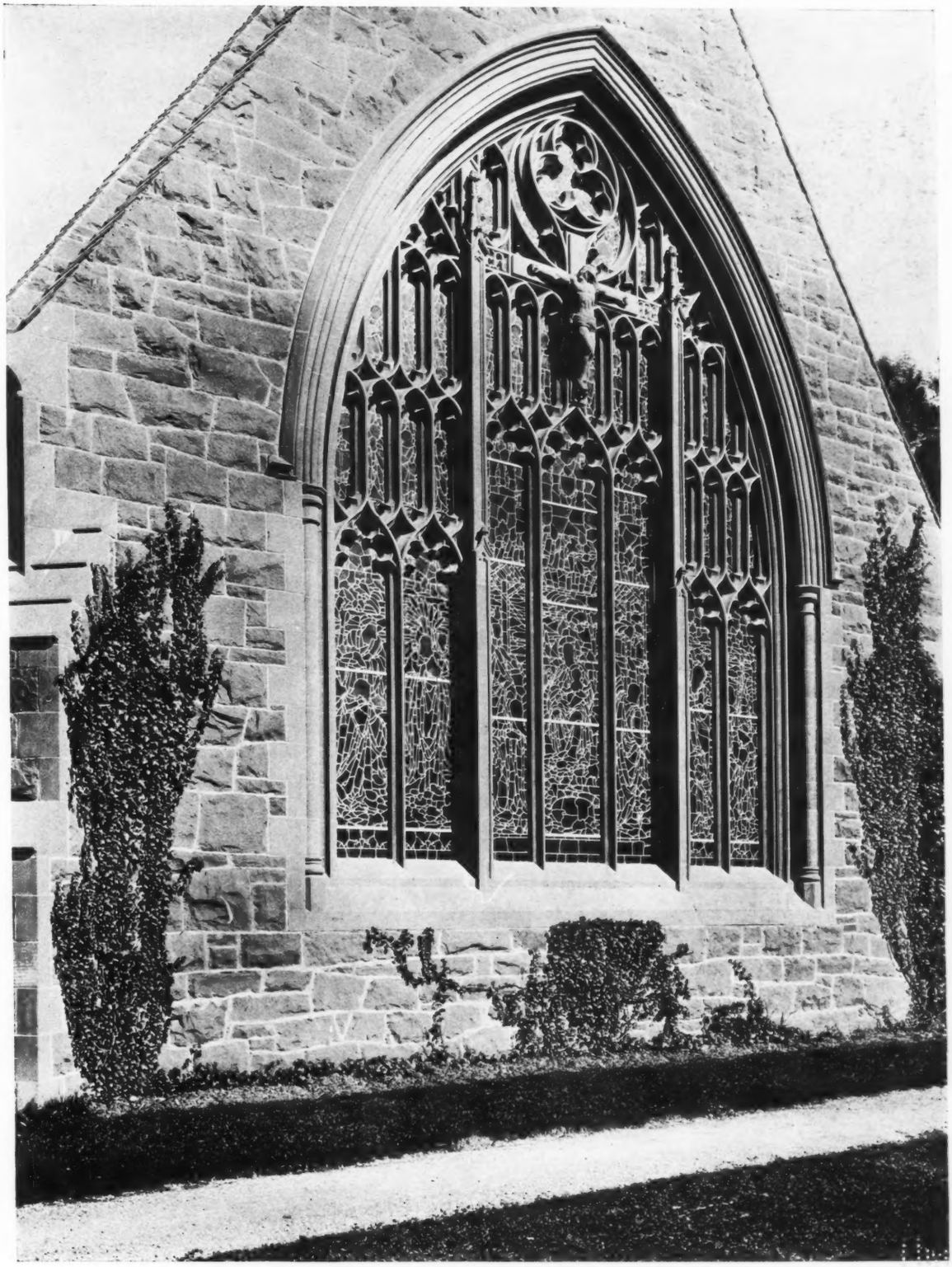
HEALD'S BUSINESS COLLEGE, SAN FRANCISCO
SYLVAIN SCHNAITTACHER, ARCHITECT



DRISCOLL APARTMENTS, SAN FRANCISCO
SYLVAIN SCHNAITTACHER, ARCHITECT



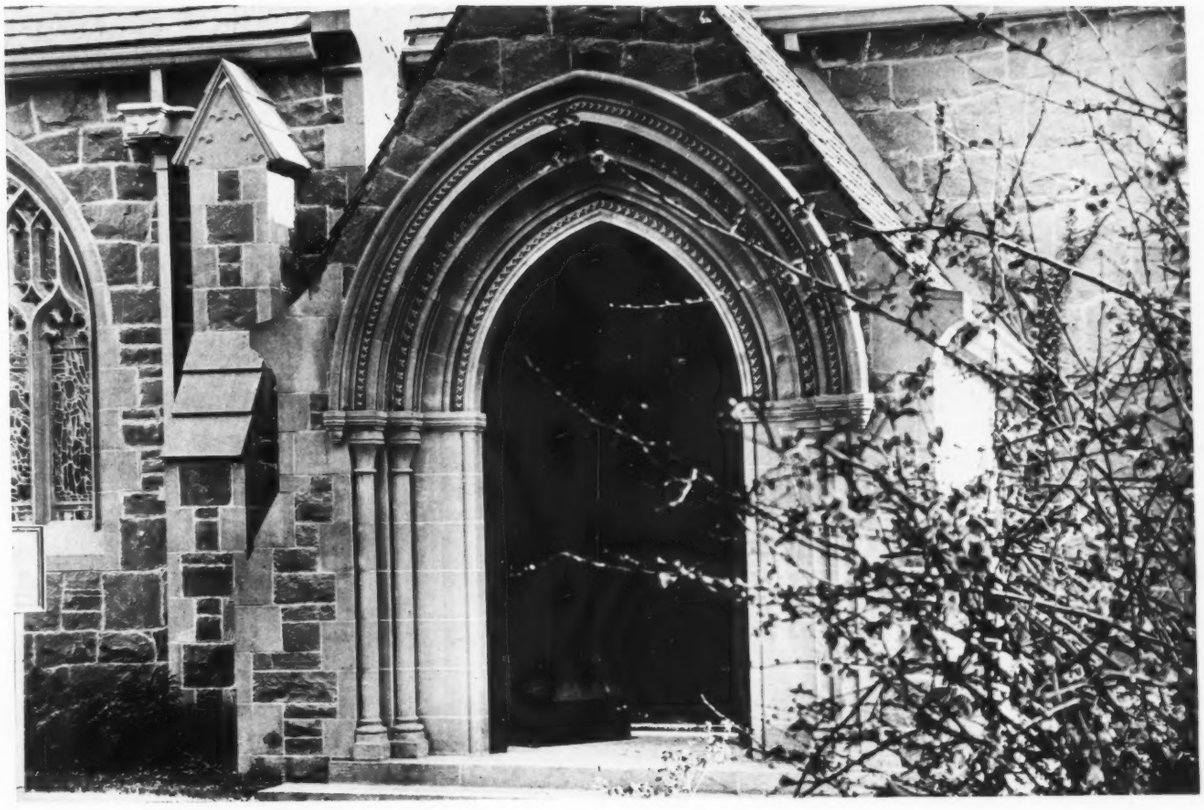
CHURCH OF ST. MATTHEW, SAN MATEO, CAL.
WILLIS POLK & CO., ARCHITECTS



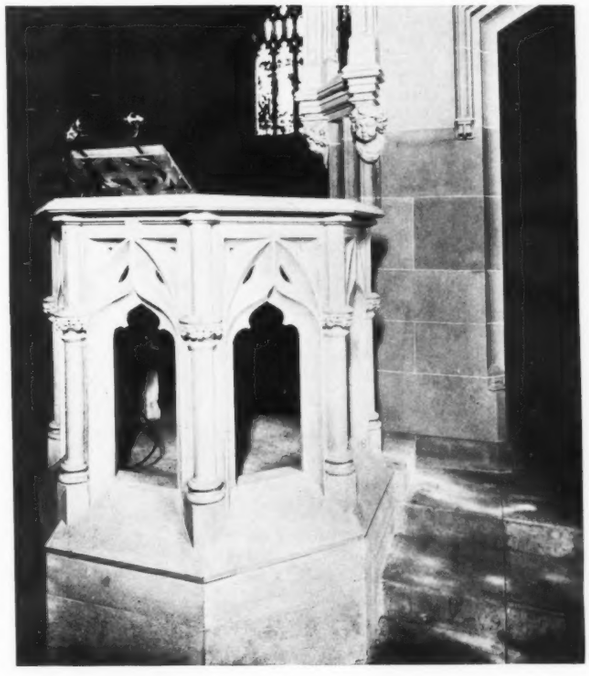
DETAIL OF WINDOW

CHURCH OF ST. MATTHEW, SAN MATEO, CAL.

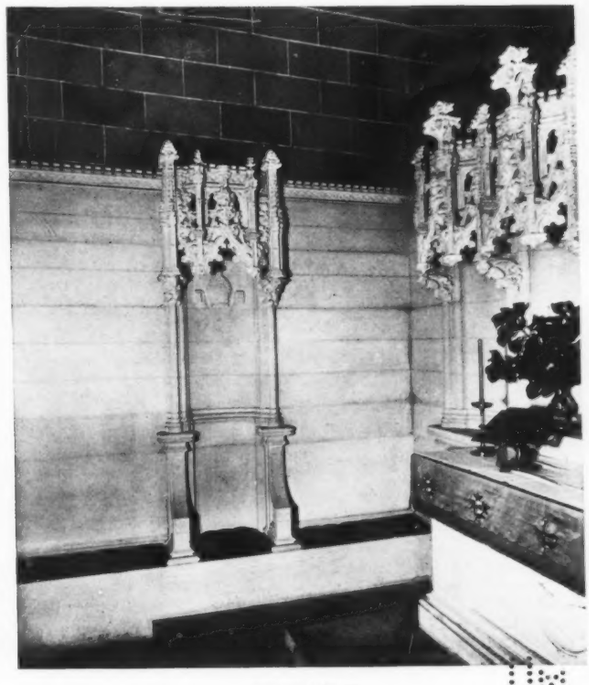
WILLIS POLK & CO., ARCHITECTS



DETAIL OF ENTRANCE



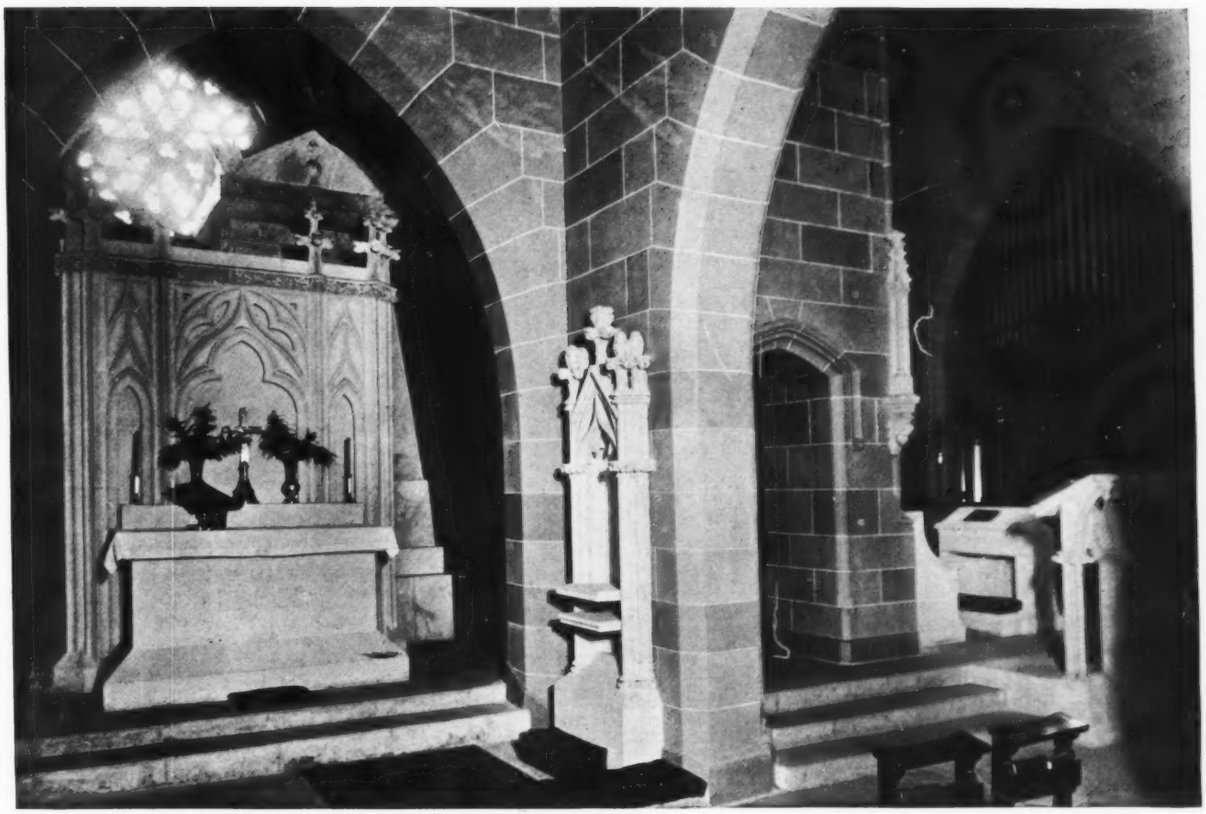
PULPIT



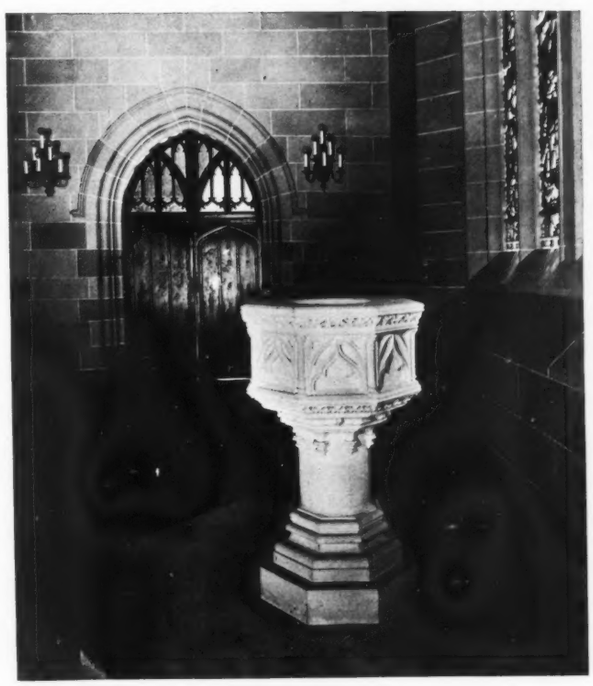
BISHOP'S SEAT

CHURCH OF ST. MATTHEW, SAN MATEO, CAL.

WILLIS POLK & CO., ARCHITECTS



ALTAR IN TRANSCEPT



BAPTISMAL FONT

READING DESK

CHURCH OF ST. MATTHEW, SAN MATEO, CAL.

WILLIS POLK & CO., ARCHITECTS

The Gravity Method of Moving Merchandise.

EVERY merchant and manufacturer is keenly interested in cutting handling expense. A method, therefore, which, by making use of the force of gravity, the cheapest motive power in existence, practically eliminates the expense of moving goods from one floor to another, and at the same time speeds up their delivery to any given point should be carefully considered by all business establishments occupying buildings of two or more stories, and having packaged, boxed, bagged and barrelled merchandise to move in a downward course.

To meet the demand for such a method the Otis Elevator Company, of New York, has developed and brought to perfection the Gravity Spiral Conveyor, a transferring medium which in its simplest form consists of a spiral blade, built within a circular shaft, made up of steel plates so fitted together as to form a perfectly smooth surface on which goods of any size and description will glide swiftly and easily to the outlets.

Belt Conveyors receiving packages from outlets.

A great variety of types, each adapted to the usage for which it is intended, has been developed, but generally speaking they are divided into two classes, the open type and the closed type. The open conveyor is best suited to the handling of large, bulky material such as boxed and cased goods, wholesale and warehouse merchandise, factory products and the like. The inlets are located near the floor level so that the goods can be placed on the conveyor without being lifted, and the pitch of the blade is calculated with such accurate precision as to allow the packages to be carried downward rapidly, but in absolute safety to the outlets. Protecting steel sides confine the goods to the sliding surface in their descent.

The closed type is usually recommended for handling the smaller and more compact classes of merchandise, especially small packages of a miscellaneous character. In this type the blades are enclosed in a steel cylindrical shell which, among other advantages, precludes the possibility of strayed or stolen packages, an inconvenience which might occur in the handling of thousands of small packages on an open type conveyor.

Gravity spiral conveyors possess considerable flexibility in the arrangements possible. The closed type may have one, two or three, and in some cases even more, spiral blades, and inlets may be located at all floors or any desired floor, thus permitting the spirals to be used in a number of different ways to meet the requirements of the particular business for which it is intended.

In the open type one or two spirals may be used, and here again the different arrangements possible are dictated by the requirements of each particular case.

In the accompanying illustrations, figures 3 and 4 show a closed type conveyor in operation in a wholesale merchandise warehouse, figure 3 showing the baskets containing goods being placed in the inlet at one of the stock floors, and in figure 4 the baskets are being received in the packing room.

Belt Conveyor delivering wrapped packages.

Figures 5 and 6 illustrate a large open type conveyor in the same establishment.

As an illustration of the possibilities of arrangement, figures 7 and 8 show a multi-spiral conveyor in a large clothing manufacturing establishment. This conveyor has six separate blades, serving all floors from the 13th to the shipping room in the basement.

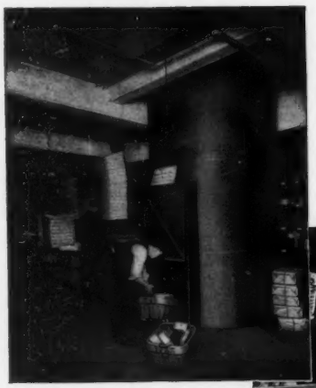
The capacity of the gravity spiral conveyor is obviously enormous, and is limited only by the speed at which the packages can be carried away from the outlets. For this reason horizontal belt conveyors are often used, where miscellaneous small packages are handled in large quantities, for transferring the packages to the conveyor inlets and also for the subsequent distribution of the goods. Figures 1 and 2 clearly illustrate the use of the belt conveyor as a complement of the gravity conveyor.

Gravity spiral conveyors of both the open and closed types are furnished with a complete equipment of automatic fire doors. These fire doors are furnished in two designs, known as the vertical sliding and hinged types. The vertical sliding fire door, which is used at all side inlets of the closed types of conveyors and at the intersection of all floors of the open type, are counter-balanced in such a way that they will remain closed unless fastened. This fastening consists of a latch and fusible link which melts in case of fire. The counter-balance, thus liberated, allows the door to close and thus completely shuts off the conveyor from the fire. The hinged drop doors are usually arranged to cover the outlets of the closed conveyors, and the top inlets of both the open and closed types. These are counter-balanced and fastened with a chain and fusible link similar to the sliding doors.

ELECTRIC TRACTION ELEVATORS

An electric elevator, basicly, consists of a car, a counterweight, hoisting cables, a motor which drives a sheave or drum about which the hoisting cables wind and an electro-magnet controller, which is actuated by a master switch in the car, and which regulates the starts, stops and speeds of the elevator.

The first electric elevators were confined entirely to the drum type of machine, that is, a machine with a grooved drum about which the hoisting cables are wound and which



Inlet to closed type conveyor at one of the stock floors.

Baskets being received in packing room.

Goods on open conveyor.

Outlet of large open type conveyor.

is driven through worm gearing by an electric motor. This type of machine was highly satisfactory until, with the advent of steel skeleton skyscraper construction, buildings were designed 200, 300, 500, and recently 600 and 700 feet high. For buildings of such heights the drum types of machines were found wholly inadequate not only because of the very large drum sizes necessary to accommodate the cables of these high rise elevators, but also because of the practical speed limitations of these types.

Accordingly, the traction principle of construction was adopted and developed, resulting in the geared and gearless traction types.

The Otis Electric Traction Elevator derives its name from the fact that motion is obtained by means of the traction existing between the driving sheave and the hoisting cables. In order to produce the necessary tension for this result, the hoisting cables, from one end of which is suspended the car and from the other end the counterweight, pass partially around the traction driving sheave in lieu of a drum, continuing around an idler leading sheave, thence again around the driving sheave, thereby forming a complete loop around these two sheaves.

The Gearless Traction Elevator is the logical result of the present-day tendency toward simple construction, economical operation and the highest possible degree of safety. No one who has ridden in one of these elevators has failed to appreciate that the machine which accomplishes what this one does so easily and smoothly, at the same time impressing the passenger with such a feeling of solidity and security, is the machine which the public has wanted and will want from now on.

In this type of elevator the working parts have been reduced to the fewest possible elements, but at the same time absolute safety and perfection of operation have been secured by the application of a sufficient number of highly ingenious devices and controlling features.

The machine itself consists essentially of a motor, a traction driving sheave and a magnetically released, spring applied brake, all compactly grouped and mounted on a continuous heavy iron bed. Instead of the high speed motor customarily used with the Geared Electric Elevator, a slow speed motor designed especially for the service is employed. These motors, due to their special design, have a remarkably high efficiency. The armature shaft which is of high tensile steel serves merely as a support for the load, and on it are mounted the brake pulley and driving sheave. The actual drive from the armature spider to the sheave is effected through a flange integral with the spider and bolted directly to the sheave, thus eliminating all torsional strains to the shaft, and the use of keys.

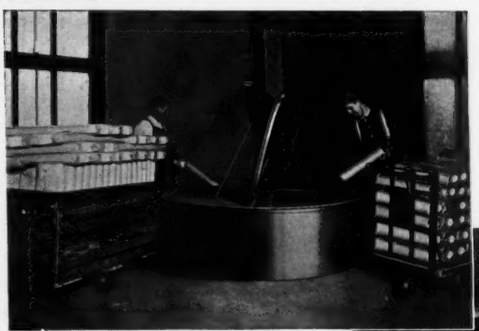
The Gearless Traction Elevator may be used for any rise whatsoever, since this invention does not have to consider a drum upon which the hoisting cables are wound. The direct drive and consequent elimination of all intermediate gearing between the motor and driving member results in a machine of very high efficiency, and absolutely prevents any possibility of vibration or noise. With the slow speed motor employed, the momentum is much less than with a smaller high speed motor, permitting of greater ease in starting and stopping, and resulting in a smooth and practically faultless movement of the car. Moreover, the compact and simple arrangement of parts effects the greatest simplicity of installation and economy of space.

The controller used with these elevators embodies the very latest application of electro-magnetic switches. It is actuated by a master switch in the car, and gives unexcelled starting, accelerating, retarding and stopping effects.

The controller is so designed in connection with the motor that the initial retardation of the car in coming to rest is independent of the brake, the latter being requisitioned to bring the car to a final and positive stop and to hold it at the landings.

The motor is also governed in such a way, electrically, as to prevent the car from attaining any excessive speed, no matter what the load in it may be.

In designing the controlling equipment, one of the features demanding greatest consideration, in view of the very high speed at which the cars run, is the automatic retarding of their speed to a final stop at the upper and lower terminals of travel. This result is very satisfactorily attained by a multi-arm switch located on the car. This switch is operated by cams in the hatchway that open the contacts, one after the other, as the car approaches the limits of travel. This automatic feature is entirely independent of the operator in the car.



THE ARCHITECT

VOL. XI. SAN FRANCISCO, APRIL, 1916 NO. 4

EDITORIAL.

THE Oregon Chapter, American Institute of Architects, has recently assisted in conducting a very satisfactory competition. While the Chapter agrees with the Institute that the choosing of an architect by selection is, in general, better than by competition, it feels that for public buildings, such as schools, city halls, court houses, etc., the competitive method is better for the taxpayer. In carrying out this idea, and trying to be of some public service, the Chapter has offered its services in a number of cases, one of which has just been brought to a successful conclusion.

The School District of Baker, Oregon, had voted $125,000 for a new High School, and in order to insure a fair competition the Chapter offered to furnish the services of a Professional Adviser and Jury, at its own expense. The offer was accepted, the School Board, however, insisting on paying the expenses of the Professional Adviser. As the result of a public invitation by the School Board, twenty-three architects submitted credentials, as required by the Professional Adviser and from the credentials passed on favorably by him the Board selected nine competitors. This selection was made by the Board in secret session, and without suggestion from the Professional Adviser. The Program was drawn in conformity with the provisions of the standard requirements of the American Institute of Architects, by the Professional Adviser, and was approved by the Institute local Subcommittee on Competitions. The Jury consisted of the State Superintendent of Public Instruction, and an architect selected by the School Board, and an architect selected by the competitors. At the close of the competition the drawings were considered by the Jury, meeting on two separate days, and the result was submitted to the School Board, which confirmed the choice of the Jury and selected as architects for the building Messrs. Ellis F. Lawrence and William G. Holford, of Portland, Oregon.

The School Board of Baker consists of O. P. Ison, Chairman; N. C. Haskell, W. S. Levens, W. H. Ellis, Ernest Welch and W. S. Bowers, Clerk. Mr. F. A. Naramore, A. A. I. A., of Portland, gave his services as Professional Adviser, as did the Jury, who were J. A. Churchill, Superintendent of Public Instruction of Oregon; Folger Johnson, architect, of Portland, and Carl F. Gould, A. A. I. A., of Seattle, Washington.

As evidence of the satisfaction the Board found in the competition, the following is a copy of a letter sent to the competitors:

"The Board of Directors of School District No. 5, Baker County, Oregon, is desirous of extending to you its thanks for your taking the time and trouble required in preparing plans for submission in our recent competition. The Board selected the names of nine competitors from among about twenty submitted, and was highly gratified with the high class of all of the plans entered in the competition."

CENTRAL FIGURE IN DOME CROWN
WISCONSIN STATE CAPITAL

THE CIVIC CENTER.

The Civic Center Improvement Club of San Francisco deserves considerable praise for its unselfish work and the stand that it has taken for the artistic integrity and development of the city. This organization publishes a weekly magazine for the sole purpose of furthering and inciting interest in civic improvement.

The club is devoting most of its attention in seeing that the Civic Center plan is carried out as originally planned. It advocates a city planning commission with authority as well as responsibility to make San Francisco the scenic wonder of the world; and urges that such a commission should direct and not merely advise in all that relates to city adornment. The hit-or-miss plan has proven a costly failure, so much so that every visiting connoisseur marvels at our unthinkable neglect of natural advantages. The cold truth is that the people of artistic taste have never had a say in the adornment affairs of the city, excepting, of course, in the case of the Civic Center.

Disorderly and inartistic development could easily occur in the Civic Center unless there is intelligent and independent authority to check bad taste and stimulate an artistic sense of proportion. At least, it is fair to assume from previous experiences in city adornment enterprise, that it could be badly disfigured.

The artistic success of the Panama-Pacific Exposition was not accidental. It was due to the fact that architects and art commissions were permitted to perform as they had planned. Authority and responsibility were happily coupled. Given a free hand, they were able to try effects and make required changes. To these trials, to the alterations in figures, medallions and other sculptural work we are indebted for the harmony that has astonished and delighted the world.

Pacific Coast Chapters, A. I. A.

"The Architect" is the official organ of the San Francisco Chapter of the American Institute of Architects.

San Francisco

The regular monthly meeting of the San Francisco Chapter of the American Institute of Architects was held in the Italian Room of the St. Francis Hotel, on Thursday evening, March 16, 1916.

The meeting was called to order at 8:30 p. m. by the President, Mr. W. B. Faville. Seventy members and guests were present.

The reading of the minutes of the meeting held on February 17, 1916, was dispensed with.

The following communications were ordered read and placed on file:

From Mr. Flavel Shurtleff, Secretary of the National Conference on City Planning, enclosing copy of January Quarterly of the City Plan; from the American Federation of Arts, regarding the Seventh Annual Convention in Washington, D. C., May 17 to 19, 1916; from L. M. King, Secretary San Francisco Chamber of Commerce regarding appropriation for the Ocean Beach Esplanade; from Charles Peter Weeks, regarding the location of a Power Plant in Washington; from Hon. Julius Kahn, relative to the construction of a building for the Department of Justice; from Senator John I. Nolan, referring to the same matter; from Burt L. Fenner, Secretary of the A. I. A., relative to protests of members against H. R. bill No. 743.

The Chair stated that this was the first of a series of three meetings of the Chapter to be devoted to City Planning, and that at this meeting the Chapter would have the pleasure of hearing the opinions of the City Attorney, City Engineer, Superintendent of Parks and Boulevards, President of the Board of Education, and Mr. Joseph Leonard, all of whom were particularly qualified to discuss the problems of San Francisco from a City Planning standpoint. The next meeting would be devoted to a consideration of the Oakland and San Francisco Water Fronts, and members of the San Francisco Harbor Commission and the Oakland Board, would be invited to discuss the matter. The final meeting would be devoted to a consideration of the Burnham Plan for San Francisco, and a general resume of the matters discussed at the previous meetings.

Honorable Percy V. Long, City Attorney, was then introduced, and was listened to with great attention. Mr. Long discussed some of the problems of City Planning, particularly calling attention to the fact that San Francisco should profit by the experience that New York was having, by reason of a failure to establish restricted zones for the conduct of certain lines of business.

The next speaker was Mr. A. J. Cleary, Assistant Engineer, who spoke on what the City Engineer's Office was doing to promote a definite plan for the future growth of San Francisco.

Dr. A. D'Ancona, President of the Board of Education, spoke on the matter of providing adequate school house and playground facilities and their proper location.

Mr. John McLaren, Superintendent of Golden Gate Park, gave an outline of the Boulevard System of San Francisco, and laid stress on the necessity of providing Park areas in various sections of the city.

Mr. Joseph Leonard told of some of his experiences in laying out a restricted residence park, and the lack of proper lines of communication between various parts of our city. He also made the point that the questions at issue were not questions really of City Planning, but of re-planning a city.

The appreciation of the Chapter was voted to all the speakers.

On motion, the Secretary was directed to send a letter to the Finance Committee of the Board of Supervisors, endorsing an appropriation out of the next tax levy for the second section of the Ocean Beach Esplanade. It was also moved, seconded and carried, that the Chapter send a letter of appreciation to Senators Newlands and Phelan, for their stand in supporting the work of the Fine Arts Commission in the City of Washington.

There being no further business before the Chapter, the meeting adjourned at 11:10 p. m.

* * *

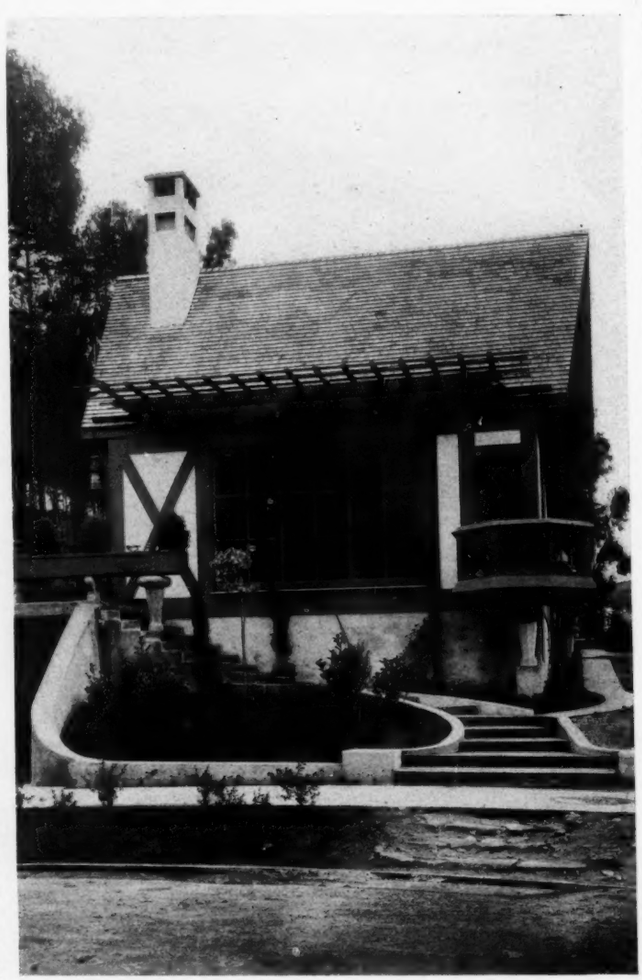
Oregon Chapter

Meeting at The Hazelwood, Thursday noon, February 17, 1916, called to order by President Holford. The Secretary not being present, Mr. Beckwith was appointed temporary Secretary by the Chair.

Members present: Messrs. Williams, Lazarus, Holford, Rich, Fouilhoux, Naramore, Smith, Beckwith, Doyle, Thompson, and Hogue.

Minutes of the previous meeting approved as printed.

Reports of Committees — Legislative Committee: No report. Publicity Committee: No report. Educational Committee: Members' attention called to the meetings being held every Friday night at the East Side Library. Entertainment Committee: No report. Competition Committee: Baker High School competition drawings being judged today and tomorrow, by Mr. Folger Johnson, Mr. Carl Gould, of Seattle, and Mr. Churchill, of Salem. The program of the Baker School competition was approved by the Competition Committee of the Chapter and of the Institute. The competition was advertised by the Baker School Board, and was brought to the attention of the members of the Chapter by typewritten copies of the advertisement mailed to each member by the Chapter, and to the attention of other competitors thru the publication of the advertisement in the newspapers by the School Board. The credentials of twenty-three applicants were passed on by Mr. Naramore, as Professional Adviser, and from these the School Board selected nine competitors, three of whom were members of the Chapter. The selections made by the Board were in secret session and without advice or suggestion from the Professional Adviser. The jury was composed of J. A. Churchill, State Superintendent of Public Instruction, and Folger Johnson, Architect, these two selected by the School Board, and Carl F. Gould, Architect, of Seattle, selected by the competitors. The competition closed February 14, and the selection of the jury was the plans submitted by Messrs. Lawrence and Holford, this selection being confirmed by the School Board.



HOME OF E. C. YOUNG, FOREST HILL, SAN FRANCISCO
BERNARD R. MAYBECK, ARCHITECT

The Competition Committee met J. A. Churchill, State Superintendent of Public Instruction, in regard to a competition for Rural Schools, and it was determined to hold a competition for a one, two, and four-room school building. Mr. Churchill offers a sum of money for prizes which will probably be divided into three prizes of $35, $30 and $25. The competition will be unlimited, but will consist of as few and simple drawings, in pencil, as possible. The program will be announced soon and will probably call for plan and elevations of the one-room school and suggestion sketches for the application of the same or a similar design to the larger schools.

Mr. Hogue told about Mr. Churchill's conversation with him

You Architects Have Great Responsibilities

You are held directly responsible for every part of the work.

The contractors—the carpenters, the plumbers, and others—all gracefully sidestep any complaint by referring the builder to you.

It isn't a question of whether or not you are legally responsible for the failure of any fixture to do its work satisfactorily.

It is a question of future business—of holding and building a reputation—of making every client of yours a booster.

Your only recourse is to the manufacturer. If he fails to realize the importance of your position—if he refuses to replace the unsatisfactory fixture—or only does so after a long-drawn-out investigation, your client becomes dissatisfied. The possibility of future work becomes small.

We fully realize the importance of your work, and are at all times ready to co-operate. With us there can be no long-drawn-out investigation. Our main offices and factories are right here on the Coast. Any defective fixture can be replaced immediately. You do not have to wait for transcontinental shipments.

Our guarantee fully protects you, for all the "Pacific" line is guaranteed forever against any defects in workmanship or materials.

"Pacific"

PLUMBING FIXTURES

SHOWROOM:
67 New Montgomery Street
San Francisco

FACTORIES:
Richmond,
California

regarding the Chapter's holding a competition for small rural school buildings. Mr. Doyle made a motion that the Chapter conduct this competition thru its Competition Committee, and that this Committee be given the power to act wih Mr. Churchill in arranging necessary details; seconded by Mr. Rich; motion carried.

Mention was made that the Roseburg School Board intended building a High School in the near future. Mr. Naramore made a motion that the Competition Committee take up the matter of a competition with the Roseburg School Board; seconded by Mr. Thompson, motion carried. Mr. Williams introduced an amendment to this motion "that if a competition is held thru the Chapter that this competition be open to all the Architects of the State." This amendment was allowed to stand as a part of the minutes on request of Mr. Williams.

Municipal Plans and Affairs: Mr. Johnson, not being present, Mr. Naramore spoke of the good work done by this committee in assisting with the selection of the Jefferson Statue to be placed in front of the present Jefferson High School. Mr. Doyle made a motion that a record be made of this in the minutes; seconded by Mr. Fouilhoux; motion carried.

Professional Practice: No report.

Communications: Letter from "House Beautiful" regarding house competition; referred to Competition Committee. Letter from the Institute regarding the new application for membership. Motion by Mr. Doyle that a copy of this notice be sent to all members; seconded by Mr. Beckwith; motion carried.

New Business: Motion by Mr. Hogue that Mr. Gould and Mr. Churchill, judges of the Baker Competition, be tendered a luncheon or dinner Friday, February 18th; seconded by Mr. Smith; motion carried. No further business. Meeting adjourned.

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Washington Chapter

The Chapter met at the Architectural Club Rooms, 203 14th Avenue North, at 6:30 p. m., February 14, 1916, with President Loveless in the chair, and the following members present: Loveless, Sexsmith, Cote, Huntington, Alden, Parks, Schack, Noldenhour, Gould, Willcox, Richardson, Field, Everett, Willatzen, Baeder, Josenhans, Storey.

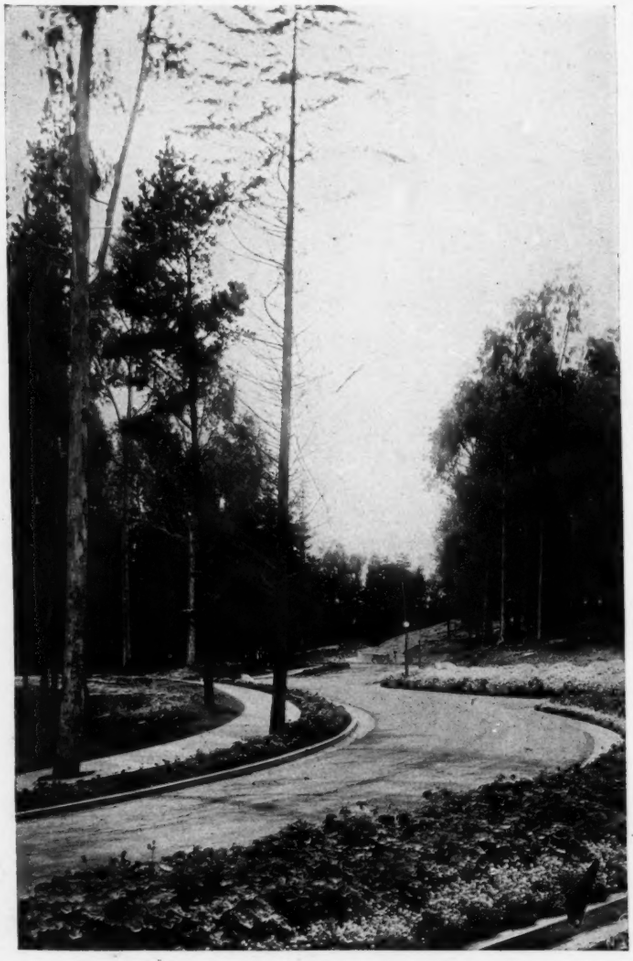
After dining at the Club Rooms, the meeting was called to order, and the minutes of the previous meeting were read and approved.

A communication was read from the Building Material Dealers' Credit Association (664-5 Empire Building), extending an invitation to this Chapter "to secure from us any information at any time that is within our means to give, and which may be of assistance to you in handling your business." After a lengthy discussion, in which several of the members took part, it was moved and seconded that the President communicate with this organization, and obtain fuller information, and report his findings at the next Chapter meeting.

A letter was read from Mr. E. C. Kemper, Executive Secretary of the Institute, regarding a series of lectures to be given by Mr. Frank B. Williams, of the City Club, N. Y., on the City Planning of the United States. The Secretary was instructed to write Mr. Williams, asking for further particulars regarding subject matter, price, etc.

The Chairman of the committee appointed to draft a letter to the Bellingham School Board reported that they had submitted a draft of same to Mr. Josenhans. Mr. Josenhans reported that he had retained the draft through a misunderstanding. A motion to reconsider the original motion was made and carried. After a lively discussion among the members, a motion was made and carried that the original committee send a copy of the letter they proposed to send to the School Board of Bellingham, to the Architect of the building, Mr. Doane, giving him the opportunity to reply, before sending the letter to the School Board.

Mr. Willcox then spoke in a very interesting manner about the proceedings of the Board of Directors of the Institute, at their recent meeting in Washington. Mr. Willcox explained in detail the action of the Board relative to the expenses of delegates to the Annual Convention, showing that the Chapters which are farthest removed from the Convention City will receive the largest sums toward their expenses, and that hereafter there would be no valid excuse for a lack of representation from these distant bodies. He also spoke of a scheme which the Board of Directors had under consideration, and which was being formulated to arrange for a measure of publicity for the Institute whereby the Institute might possibly stand sponsor to a series of plans for small houses which would be available all over the United States, and would be under the control of the Chapters. Mr. Willcox also referred to the influence which the Institute had on the Government architecture, citing the instance of the new building for the Department of the Interior, which was planned to be faced with brick, and which, owing to the efforts of the Institute, and the pressure exerted by the various Chapters, was changed to a stone-faced building.



TYPICAL BOULEVARD, FOREST HILL, SAN FRANCISCO
MARK DANIELS, ENGINEER

The name of Mr. Gerald Castle Field was placed before the members for advancement from Junior to Regular membership, and after a regular ballot, Mr. Field was declared to be unanimously elected.

A telegram from the President of the Institute to the President of this Chapter was read, asking our President to wire Congress at once protesting against the erection on the Mall, at the foot of the Washington Monument, of a power house with four large smokestacks; this, President Loveless immediately did, and he then received a second telegram asking for a reply to Congress from those familiar with the City of Washington; this the Chapter ordered sent, and the President was delegated to see that same was done.

Mr. Sexsmith stated that there was a possibility that the Course of Architecture at the University of Washington at Seattle, might be taken to the State College at Pullman, and eliminated from the Course here. He, therefore, desired that the Chapter go on record with a resolution stating that they would deem Seattle the logical place for such a course to be held. After considerable discussion, it was voted that the Committee of Education, with two additional members appointed by the President, formulate such a motion. Later the President appointed Mr. Alden and Mr. Cote on this committee. The motion also included the President and Secretary to act with the committee in this matter. In reply to a question from the President, Mr. Gould expressed his readiness to devote an evening to the outlining of the work which was being done at the University, both as regards the Architectural Course and the new scheme for the buildings.

Mr. Gould brought up the matter of a bill introduced in Congress to place all the National Park Employes under Civil Service. The matter was referred to the Legislative Committee to report to the Council as soon as possible, and the Council was given the power to act in the matter.

The Secretary read an extract from an unknown source entitled "A Professional Doctrine." This was ordered copied, and a copy to be sent to each member. The meeting then adjourned at 10:30 p. m.

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We have gathered into a rather fine monograph, some charming examples of early stucco houses in America. The warm, mellowed tones of this old stucco, with its pleasing surface-inequalities, following the unevenness of the stone base, are a fund of available precedent little drawn upon, as yet, for modern work.

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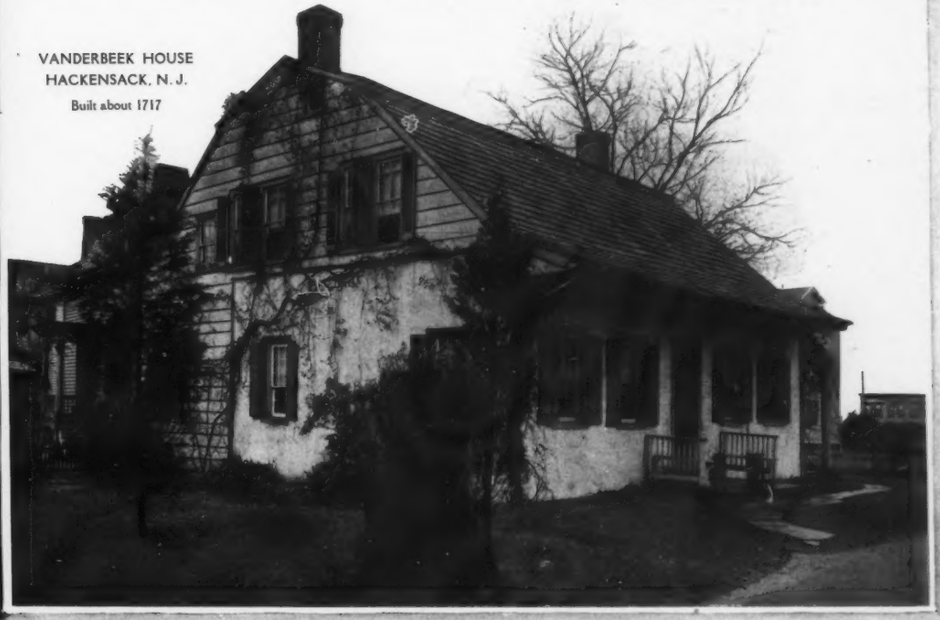

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Southern California

The ninety-fourth meeting of the Southern California Chapter was held at the Bristol Cafe on Tuesday, March 14, 1916. The meeting was called to order at 7:45 p. m. by President S. Tilden Norton. The following members were present: D. C. Allison, J. E. Allison, J. J. Backus, S. O. Clements, F. P. Davis, W. J. Dodd, P. A. Eisen, W. E. Erkes, Lyman Farwell, R. C. Farrell, P. H. Frohman, I. J. Gill, J. C. Hillman, F. D. Hudson, A. C. Martin, S. B. Marston, Octavius Morgan, O. W. Morgan, S. T. Norton, Robert H. Orr, H. M. Patterson, A. F. Rosenheim, F. L. Stiff, J. T. Vawter, August Wackerbarth, A. R. Walker, H. F. Withey. As guests of the Chapter were present: Mr. George Wharton James; W. E. Prine, of the "Southwest Contractor"; and John Bowler and W. Dellamore, of the "Builder and Contractor."

The minutes of the ninety-third meeting of members were read and approved. Following the reading of the minutes, the order of business was set aside in order to permit Mr. George Wharton James to address the Chapter. At the conclusion of Mr. James' most excellent talk, Mr. Octavius Morgan moved a unanimous vote of thanks to the speaker. This resolution was carried.

For the Board of Directors the Secretary reported that a membership application was received by the Board from Mr. Alfred W. Rea, and the Secretary was instructed to take the matter up further with Mr. Rea and send out the usual letter ballots. The Board unanimously accepted the resignation of Mr. George A. Howard.

For the Committee on Resolutions on the death of Fernand Parmentier, Mr. Martin reported that a memorial had been sent to the family and a copy to the "Institute Journal." Mr. Octavius Morgan, a member of the Board of Directors of the Institute, delivered to the Secretary the Certificate of Fellowship of Mr. Fernand Parmentier.

Communications were next read as follows: From Senator James D. Phelan relative to the construction of a building for the Department of Justice. From Mr. Burt L. Fenner, Secretary of the American Institute of Architects, relative to the protest registered by Chapters in the matter of a new building for the Department of Justice and reciting that the Institute's purpose in making such a protest had been accomplished. From E. C. Kemper, Executive Secretary, A. I. A., notifying this Chapter that the heretofore unassigned territory of Arizona had been assigned to the Southern California Chapter. From the San Francisco Chapter, A. I. A., extending their sympathies in this Chapter's loss of its valued Secretary, Fernand Parmentier. From Mr. Burt L. Fenner, Secretary, A. I. A., notifying this Chapter that Mr. D. W. Willard, of Redlands, and Mr. Alfred W. Rea, of Los Angeles, Members-at-Large, had been assigned as members to this Chapter. From the Washington Chapter, A. I. A., requesting an exchange of copies of the minutes. The matter was referred to the Secretary. From Mr. Edward V. Engle, stating his inability to have a listing of Mr. Parmentier's books and other office equipment ready for the Chapter's March meeting.

The meeting adjourned at 11 o'clock.

A. R. WALKER,
Secretary pro tem.

Current Notes

In the advertising pages of the March issue of "The Architect," under an illustration of the Oakland Auditorium, Oakland, Cal., we inadvertently gave architectural credit to Palmer & Hornbostle, architects, J. J. Donovan, supervising architect. This should have read J. J. Donovan, architect, and Henry Hornbostle, consulting architect.

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The San Joaquin Valley Association of Architects was recently organized at Stockton, Cal. The promotion of a better feeling of cooperation, and the raising of professional standards, are the objects of the organization. The association will not confine its membership to architects alone, but engineers, designers, architects and others of allied professions, will be entitled to membership. It is planned to hold meetings of special interest to all engaged in architectural work once a month, and to be featured by addresses by well-known men. Officers were elected as follows: Joseph Losekann, president; L. S. Stone, vice-president; Frank V. Mayo, secretary-treasurer.

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The Boston Varnish Company announces that it has been compelled to materially advance the price of Kyanize white enamel. This factory is turning out the highest grade of material possible to manufacture, and is one of the few concerns which has the courage to advance selling prices rather than cut quality. The company advises architects to beware of cheap enamels under the present conditions. Genuine French zinc is the only material from which a reliable enamel can be made, and this commodity is practically unobtainable at any price at the present time.

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